



JOHNSONIAN NEWS LETTER

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Your editor has now returned to his old post, after a delightful and productive year in England. As you all must agree, during his absence JNL has been admirably run by our Assistant, John Middendorf, who, as soon as we can effect the change, will appear on the masthead as a full coordinate editor. May we express here our heart-felt thanks and appreciation for all that he has done. Certainly he set a standard for full, meaty numbers which surpassed many of our own hurried efforts in the past.

A RELUCTANT DECISION

So far as we can remember, there has never been any discussion of price in the pages of JNL. We have struggled along on a meagre budget, with some help from Columbia University, with gifts from generous friends, and with the loyal dollar subscriptions from some four hundred subscribers. We have prided ourselves on not asking money from foreign subscribers where there were currency restrictions. We have always thought of the project as our contribution to the friendly cooperation of eighteenth-century scholars everywhere. But, alas! printing and mailing costs have risen so much in the last few years that we are hard put to it to bring out four numbers a year and still make ends meet. With great reluctance we have come to the conclusion that we will have to raise the regular price a little. Thus in the future it will be \$1.50 a year, or \$3 for two years. You must know how unhappy we are to do this, but to survive at all we must face the realities of inflation. Your generous support in past years has been deeply appreciated. We hope you will continue to help us in the future.

JOHNSON CELEBRATIONS

We wish we had more space to describe the many festivities on the occasion of the 250th anniversary of Johnson's birth. What follows is far from complete, but at least it will give you some idea of the extent of the celebrations.

In our last number we gave some preliminary intimations about what was being planned in Birmingham and Lichfield. Now we have received printed programs, clippings from the newspapers, and Air Mail letters from a number of friends who were able to attend. Evidently the week of September 14 to 19 was one long to be remembered. In Birmingham one of the chief attractions was a great exhibition in the Museum and Art Gallery of books, manuscripts and portraits connected with the Johnson circle. It was possible in this exhibition to show a copy of every published work with which Johnson is known to have been connected. Many of the pieces came from the Birmingham Reference Library itself, but others were generously lent by Lord Rothschild, Dr. L. F. Powell, Geoffrey Harmsworth, W. R. Batty, the British Museum, Bodleian Library, and other university libraries, to name only a few. Valuable manuscripts were lent by Sir Hugo Boothby, H. L. Platnauer, the Earl of Crawford, Pembroke College, Oxford, H. E. Palfrey, and Cecil Tildesley, who also provided a selection from his choice collection of Johnsonian engravings. There were oil portraits from a number of celebrated collections. A very attractive 28-page printed catalogue admirably describes this appetizing feast. During the week there was a lecture by T. J. B. Spencer of the University of Birmingham, another by Sir Albert Richardson, dramatic readings in costume, a special Brains Trust discussion, and a formal dinner in the Banqueting Room of the Council House, with the Lord Mayor presiding. Others who participated were Sir Sydney Roberts, W. Vaughn Reynolds, William Richards from Lichfield, Lord Radcliffe and Sir William Haley, Editor of the London Times.

It is evident from letters from Sir William Haley, Magdi Wahba, J. E. Congleton, and Bill Richards that the Lichfield ceremonies were a huge success. There were dramatic presentations there too, a concert of eighteenth-century music, a costume ball, and a superb exhibition of paintings, including canvases by Reynolds, Opie, Zoffany, Romney, Blake. Congleton writes that particularly impressive was Romney's unfinished portrait of Sarah Siddons. Then on Saturday there was the usual wreath-laying ceremony in the market place, and another by Stowe Pool, when a fourth-generation slip from Johnson's willow was planted. Well-watered and protected by a seven-foot wooden fence, it will be tenderly cared for. One hundred and ninety-five guests gathered at the Guildhall in the evening - all that the room would hold. We hear that the interest was so great that tickets were exhausted a few days after they were first available and twice the number might have been sold. The new President, Sir John Wedgwood, in his acceptance speech

compared and contrasted Johnson and his contemporary Josiah Wedgwood (the Wedgwood firm is also celebrating a bicentenary this year). And Sir William Haley gave what one of our correspondents called "a masterly address," in which he vigorously called for more reading of Johnson's major works. All this will later be printed in the annual proceedings of the society. There was only one sad note in the general gaiety, and that was the absence of Dr. J. E. Hurst, whose death earlier this year deprived the society of its most energetic and devoted officer. Those who have been connected with the work of the group know how much the recent successes have depended on his indefatigable and enthusiastic labors. All of us will miss him sorely. At the dinner, after a period of silence, the Dean of the Cathedral spoke feelingly of Hurst's great contributions to Lichfield Johnsonian affairs. How much he had looked forward to the 250th anniversary celebrations! We might add that on Sunday morning The Very Reverend W. R. Matthews, Dean of St. Paul's, the present President of the London Johnson Society, preached at the Cathedral to a large audience. As one correspondent puts it, "So the power of the great Doctor goes on. Long may it continue!"

Through the great generosity and active planning of Fritz Liebert, this year's Chairman, together with Donald and Mary Hyde and Fred Adams, the celebrations of the New York club, "The Johnsonians," were more elaborate than ever before. The dinner on the 18th was held by special invitation at the Morgan Library, where a superb exhibition of Johnsoniana was on display. This, by the way, will continue at the Library until late November, and should be seen by everyone who has any interest in the Johnson circle. Possibly never again will you have the opportunity to see at one time the chief treasures of the fabulous Hyde collection, combined with those of Fritz Liebert, Yale University and the Morgan Library. A beautiful full catalogue has been prepared by Herbert Cahoon, and this we predict will soon become a collector's item. But what lent special flavor to the gathering was the presence of one of the best-loved British Johnsonians, Dr. L. F. Powell of Oxford. His sincere and deeply moving short address provided just the right serious note, as a climax to a wonderful evening. As a special treat, the Yale University Press had prepared a volume of essays entitled New Light on Johnson, edited with amazing speed and care by Ted Hilles. In our last number we gave you the table of contents. Now the book is published and easily available. There are many contributions to the volume which are of major importance. It is much more than a mere anniversary brochure. On the following day Liebert graciously entertained visiting Johnsonians at the Grolier Club for lunch.

Elsewhere about the country there were special exhibitions honoring Johnson. To name only a few that we have heard about - there must have been many more - in Los Angeles Maurice Saeta arranged a series of exhibits, one at the County Law Library, entitled "Johnson and the Law," for which Ned McAdam kindly lent some of his valuable books, and others at the Los Angeles City and County Libraries, the Huntington Library, the Clark Library, and at Claremont and Occidental Colleges. Saeta was interviewed on the radio on Sunday the 20th. In the North Andover, Mass. Public Library Buchanan Charles arranged an exhibition, which was described in the Laurence Tribune of the 18th. Another was set up by the Library of Lehigh University in Bethlehem, Pa., including numerous first editions from Lehigh's excellent collection.

Although it is impossible to mention all the newspaper clippings we have received, a few may be noted: Joseph Wood Krutch had an appreciation, "The Greatest Talker," in the N.Y. Times for Sept. 13. Gwin Kolb provided a short piece, "Assessing the Master Lexicographer," for the Chicago Tribune book section of September 13, and writes that something was being planned for the Chicago Daily News. There was an excellent editorial in the London Times for September 18.

BICENTENARY ESSAYS ON "RASSELAS"

We now have copies of the Supplement to Cairo Studies in English which is devoted to studies of Rasselas. We send hearty congratulations to Magdi Wahba the editor. Included are: J. L. Clifford, "Some Remarks on Candide and Rasselas"; Dina Abdul-Hamid al Aoun, "Some Remarks on a Second Reading of Rasselas"; Louis E. Goodyear, "Rasselas' Journey from Amhara to Cairo Viewed from Arabia"; Agostino Lombardo, "The Importance of Imlac"; Fatma Moussa Mahmoud, "Rasselas and Vathek"; Mahmoud Manzalaoui, "Rasselas and Some Medieval Ancillaries"; Robert F. Metzdorf, "Grand Cairo and Philadelphia: the Frontispiece to the 1768 Edition of Johnson's Rasselas"; J. R. Moore, "Rasselas in Retrospect"; C. J. Rawson, "The Continuation of Rasselas"; Geoffrey Tillotson, "Time in Rasselas"; Magdi Wahba, "A Note on the Manner of Concluding in Rasselas"; Nedd Willard, "Zadig and Rasselas Considered." Also included are reproductions of four drawings by S. Diamantis designed for the most recent Arabic translation. We know you will find many parts of this volume of great interest. Through the great generosity of Wahba, we have on hand some extra copies of the volume, and will send them to the first JNL subscribers who write in for them.

MISCELLANEOUS NEWS ITEMS

John Butt, Chief Editor of the Twickenham Pope, has moved from Corbridge to Edinburgh, where he is now Professor in the University. His address is 15 Blacket Ave., Edinburgh 9, Scotland. He writes that despite the fact that the recent strike has slowed up all printing projects, he still hopes that Vol. I of the Pope edition will be out in 1960.

Lodwick Hartley (North Carolina State College, Raleigh) sends news that next year Mrs. Norma Hodgson Russell, Librarian of Somerville College, Oxford, expects to bring out a bibliography of William Cowper, ranging from the poet's earliest published work to the final volume of Southey in 1837. The work will be published as a double volume in the Oxford Bibliographical Series. Hartley himself is busy with a revision of his own list of Cowper studies (1895 to 1949), which appeared in 1950. For the new version he is annotating almost every item, is providing a full discussion of the scholarship, and also a prefatory section on Cowper's literary reputation and a concluding discussion of the probable reasons for his permanence. Hartley adds, "If any of your readers have corrections and additions to my old list, I should be glad to hear about them."

We wonder how many of you saw the account in the New York Times of July 24 of a new film of Gulliver's Travels. Work has just started in Spain for Columbia Pictures. The adaptor, Arthur Ross, explained that in the new version, to achieve the necessary love interest, Gulliver will lose his wife and gain a sweetheart. As in the original, Gulliver goes to sea for economic reasons, but this time his girl-friend stows away on the same ship. Though the two lovers are separated by stormy seas, naturally all comes right in the end. In the first voyage Ross has created a pair of tiny lovers, whom Gulliver helps. "I wanted to personalize the life of Gulliver in Lilliput," said Ross. "I wanted to give him an emotional problem similar to his own star-crossed love affair. By helping the two little lovers to a happy ending, Gulliver gains in dimensions. The love affair makes him an active participant rather than just an observer." In Brobdingnag, his girl-friend has been washed ashore ahead of him. "It is incontestably valid," Ross insisted, "that a love story gives Gulliver more identification for the audience." Perhaps we had better not even imagine the Dean's reactions!

Maurice Johnson (Penn.), who is completing a book on Fielding's Art of Fiction, has sent in comments about a book by Norman O. Brown,

Life Against Death: the Psychoanalytical Meaning of History (Wesleyan University Press). For Swiftians Chapter XIII, "The Excremental Vision," should be of special interest.

Bob Rogers, Chairman this year of Group VII, has sent us a copy of the program to be presented in Chicago next December. It is: Irvin Ehrenpreis, "The Meaning of Gulliver's Last Voyage"; Sheridan Baker, "Fielding's Amelia and the Materials of Romance"; J. L. Clifford, "Roger North and the Art of Biography." Ernest Tuveson is Secretary of the group. So far we have not seen the Group VIII program.

We hear that Bob Halsband has recently been having phenomenally good luck in turning up large numbers of hitherto unknown letters of Lady Mary Wortley Montagu. He is editing Lady Mary's correspondence for the Clarendon Press, and we are certain would welcome any other clues concerning further places to search.

L. F. Powell from Oxford, the reviser of Birkbeck Hill and an eminent Johnsonian editor, has been much feted at Yale, Harvard, Princeton and Columbia. His friends on this side of the Atlantic are legion, and we are delighted to see him finally in America.

George Sherburn is editing Godwin's Caleb Williams for the Rinehart paper-back series. Daniel A. Fineman (Hebrew University, Jerusalem) is preparing an edition of the Shakespearian criticism of Maurice Morgann; Alastair A. Macdonald (Memorial University, St. Johns, Newfoundland) is engaged in a study of Thomas Gray's poetry.

Albert Ball (Care Madame Anna Reiner, 2 Place de théâtre Français, Paris 1^{er}, France) writes that he will be working most of this year at the Bibliothèque Nationale and the B.M. and would be happy to aid any fellow scholar or Johnsonian enthusiast who may need information from either institution.

A correction: the article on Burke's Reflections by J. T. Boulton, listed in our last, should be 1958, not 1957.

SOME NEW BOOKS

Marjorie Hope Nicolson's Mountain Gloom and Mountain Glory: the Development of the Aesthetics of the Infinite (Cornell Univ. Press) is an expanded version of lectures delivered at Cornell University in 1948. Everyone should recognize that it is an outstanding con-

tribution to our understanding of the great shift in man's appreciation of external nature which occurred in the seventeenth and eighteenth centuries. But it is more than that. Never forgotten is the fact that the changing attitude toward mountains and rough scenery was also intimately connected with the broad theological and scientific revolution which produced modern society. This was not merely a rediscovery of the Longinian "Sublime" but a major change in man's ideas of God and his creation. In style and method the new work is wholly admirable. Indeed, it might well be taken as a model for similar studies in the history of ideas - exhaustive, but never involved or pedantic - digging deep into long-forgotten material, but always keeping the broader implications in the foreground. If you pass it by, you will miss something exciting.

Unfortunately we have not had an opportunity to read A. O. Aldridge's new life of Tom Paine, Man of Reason (Lippincott), but will hope to say more about it in a future number. It takes its place, of course, as the standard life of Paine.

In The Moral Basis of Fielding's Art: A Study of Joseph Andrews (Wesleyan) Martin C. Battestin has examined the moral purpose and structure of the novel within the religious context most congenial to Fielding, that of the latitudinarian divines Barrow, Tillotson, Clarke, and Hoadly. Although today few careful readers deny the underlying moral seriousness of Joseph Andrews, all too often its initial resemblance to the earlier burlesque Shamela induces them to conceive of the work as a somewhat more sophisticated attack against Richardson which soon becomes—with the appearance of Parson Adams— a rollicking picaresque tale à la Cervantes. It is this common concept that Battestin has questioned. On the contrary, he insists that from the beginning Fielding's purpose was governed primarily by his liberal moralism. Accordingly, Battestin briefly but carefully explains the religious atmosphere in which Fielding moved and points up the resemblances—of purpose, tone, and characterization—between the novel and certain popular latitudinarian views, especially those of Barrow. In addition, and more significantly, by viewing the novel as a carefully wrought moral allegory whose main characters, Andrews and Adams, exemplify the ideals of personal chastity and social charity in contact with worldly vanity and hypocrisy, Battestin finds in the book a degree of organic unity which embraces even the much-disputed Mr. Wilson episode. Although he is at pains to avoid claiming too much, he nevertheless is convinced that for all its humor and apparent artlessness Joseph

Andrews is the highly moral product of a skilled craftsman. We recommend the book with enthusiasm: it is not overburdened by detail and its style and reasoning are clear and convincing.

Rae Blanchard continues her indefatigable editing of Steele's lesser-known periodicals, and puts us all very greatly in her debt. No ordinary library could ever hope to have originals of the essays she is now making easily available. This time she covers the period 1714 to 1716, and reprints The Lover, The Reader, Town Talk, and Chit-Chat (Clarendon Press). With her usual scrupulous editing, this is a most welcome addition to our knowledge of the period.

We must apologize for a long delay in noticing an impressive study which comes from Norway, Maren-Sofie Røstvig's The Happy Man: Studies in the Metamorphoses of a Classical Ideal (Oslo University Press; Humanities Press, New York). It is now complete in two volumes, the first, covering 1600-1700, having appeared in 1954 and the second, covering 1700-1760, in 1958. Although there is insufficient space for an adequate analysis of Røstvig's conclusions (we had hoped to include a special review by an expert on the history of ideas, but have been disappointed), we can at least give some idea of the contents of the two volumes. In the first, the classical motif of the Happy Man is examined, with a careful distinction between the pastoral tradition and the Horatian beatus Vir. After a preliminary chapter on background, there are chapters on "The Happy Husbandman," "The Serene Contemplator," "The Hortulan Saint," and "The Innocent Epicurean, or the Detached Spectator." In the second volume, which extends into the eighteenth century, there are chapters on "Made for Contemplation," "The Happy Gardener," "The Text as Pretext," "The Nature Enthusiast," "The Smiling God," "Crowned with Content," and "The Friend of Mankind." Miss Røstvig's reading has been wide and she brings together a tremendous mass of interesting material; indeed the chief value of her volumes lies in the coverage. As an historical or critical study it sometimes appears too much weighted down by details. But everyone who teaches Dryden, Pope, Shaftesbury, Addison, Thomson should consult her chapters on these men.

We have not had an opportunity for a thorough digesting of John Loftis's Comedy and Society from Congreve to Fielding (Stanford Univ. Press), but it is obviously an important book, which has

relevance for all of us, not only for those interested in the drama. The problem of whether so-called "sentimental comedy" is a truly recognizable genre has implications also for students of poetry and fiction in the period, since the rise of a new middle-class ethic was not confined to the theater. What happened in comedy may also be seen reflected in the early novelists, as well as in the work of many of the poets. Thus for social background and shifting sensibility, the book should prove of great value.

A very different kind of book, and one which also will be very useful for teachers and students, is Earl R. Wasserman's The Subtler Language: Critical Readings of Neoclassic and Romantic Poems (Johns Hopkins). In addition to two chapters of general theory, Wasserman prints and then analyzes six poems, three from the classical period, and three by Shelley. In this way, by close explication and detailed analysis of intent and methods, he is able to show clearly the shift from earlier cosmic assumptions to the personal world of the romantics. The three earlier poems which he has chosen are: Dryden's "Epistle to Charleton," Denham's "Cooper's Hill," and Pope's "Windsor Forest." It is always dangerous to deal in superlatives, but we think in this instance the term "brilliant" is justified. Soundly based on the best modern scholarship, Wasserman's analyses are illuminating and challenging in the very best modern tradition. It is difficult to think of anyone teaching "Windsor Forest" again without at least giving serious consideration to Wasserman's first-rate discussion.

Other books recently published are: F. L. Lucas, The Art of Living (Cassell) (This is a companion volume to his earlier The Search for Good Sense, and contains chapters made up from class lectures at Cambridge on Hume, Horace Walpole, Burke, and Benjamin Franklin); Caroline Robbins, The Eighteenth-Century Commonwealthman: Studies in the Transmission, Development and Circumstance of English Liberal Thought from the Restoration of Charles II until the War of the Thirteen Colonies (Harvard); Frank E. Manuel, The Eighteenth Century Confronts the Gods (Harvard); Journal de Gibbon d'Italie, Georges Bonnard (Nelson) (a hitherto unpublished work); Dr. Burney's Musical Tours in Europe, ed. Percy A. Scholes (Oxford); Carl P. Barbier, Samuel Rogers and William Gilpin (Glasgow Univ.); Peter Mathias, The Bréwing Industry in England, 1700-1830 (Cambridge); Pierre Bayle, Le Philosophe de Rotterdam, ed. Paul Dibon (Elsevier); L. Proudfoot, Dryden's Aeneid and Its 17th Century Predecessors (Univ. of Manchester Press); J. Steven Watson, The Reign of George III 1760-1815 (Oxford History of England, Vol.

XII); Norman N. Holland, The First Modern Comedies: a Reading of Etherege, Wycherley, and Congreve (Harvard); The Satires and Epistles of Horace, translated by S. Palmer Bovie (Chicago); Eighteenth-Century English Literature: Modern Essays in Criticism, ed. J. L. Clifford (Oxford, Galaxy series).

COMING BOOKS

We look forward eagerly to Bonamy Dobrée's English Literature in the Early Eighteenth Century, 1700-1740 (Vol. VII of OHEL), which should be published at any moment. Other works which have been promised, but which we have not yet seen, are: C. V. Wedgwood, Poetry and Politics under the Stuarts (Cambridge); Dorothea Krook, Three Traditions of Moral Thought (includes Hobbes and Hume) (Cambridge); Locke's Two Treatises of Government, ed. Peter Laslett (Cambridge); The Journals of Captain James Cook on His Voyages of Discovery, ed. J. C. Beaglehole, Vol. II (Cambridge); R. Robson, The Attorney in Eighteenth-Century England (Cambridge); The Correspondence of Edmund Burke, Vol. II, ed. Lucy S. Sutherland (Chicago and Cambridge); The Correspondence of Isaac Newton, ed. H. W. Turnbull, Vol. I, 1661-1675 (Cambridge).

JOHNSON'S "DIARIES, PRAYERS and ANNALS"

As many of you will remember, there was a review of the first volume of the new Johnson edition in TLS for 6 March, which raised certain important questions as to the editing. We have asked Ned McAdam to comment on it. Here is his reply.

"The suggested change of 'alites' to 'utiles' in a perplexing passage in the early diary is supported by the manuscript. 'Tim., Philemon' should read 'Titus, Philemon,' and 'Charities' should be 'Charites.' That 'Nihil somniferum' should be translated 'no opiates,' I agree. But the argument about 'inlicaturus' vs. 'indicaturus' will not stand. Here we are confronted with a lost MS, and a most untrustworthy printed text. (The reviewer and I are at odds as to whether 'inlicaturus' is classical or not, but this is of no consequence.) The point is that 'inlicaturus,' which of course has to do with seduction, and which I had originally rejoiced in, nowhere occurs in the book Johnson mentions--some sixty years after having read it. But 'indicaturus' does, in a curious passage, reproduced in our commentary.

"Johnson's Greek is much easier to deal with than his Latin. Whereas his English and Latin are scribbled at such a pace that they are often endlessly puzzling, his Greek is carefully done, letter by letter. One may regret that Johnson wrote the three not very accurate Greek expressions objected to in the review, but he did. Similarly the MS is quite clear as to the case-endings for 'Testudines et pisi.' It is well to remember that Johnson's jottings are often just notes to himself, often not complete sentences. That he would have published incorrect Greek or Latin is unlikely; that he wrote it here is certain.

"As to the Latin verses of Ariosto, Johnson, quoting from memory, did not remember, in line 4, whether the word was 'sive' or 'seu,' and put both in, underscoring 'sive,' his usual practice when he is considering an alternate. His intention would have been made clearer if we had dropped the word to a textual note. But that we 'forgot' to translate the last five lines, which Johnson omitted from his Life of Pope, is not correct, as reference to our commentary will show. That there are errors in the translation I deny.

"The reviewer has been invited to submit any additional corrections. Any received will be incorporated into the second printing, copy for which goes to press on 1 September."

HOGARTH'S "A MIDNIGHT MODERN CONVERSATION"

Buchanan Charles (140 Academy Rd., N. Andover, Mass.) writes in answer to our query (December 1958 issue) concerning one of Hogarth's original paintings. "Hogarth's A Midnight Modern Conversation, owned by the Beaverbrook Foundation of Fredericton, New Brunswick, and previously in the collections of Sir Francis Astley-Cooper of Lincolnshire and the Hon. Samuel Seabury of New York City, seems from the following evidence to have been the model for the same subject engraved by Hogarth in 1733. The differences between the painting and the print can be accounted for by Hogarth's having taken the liberty that was his, as the creator of both painting and print, to make changes in the composition at will. The most conspicuous difference, that the print was done in reverse to the painting, would have been avoided by a faithful copyist by the use of an engraving mirror.

"A great Hogarth authority, R. B. Beckett of London, discusses the painting and print at some length in the October 1948 issue

of Art in America, pp. 183-4. In view of the tremendous popularity of the print, which, even in the year of publication, 1733, had been transferred to mugs, snuff boxes, and fan mounts, it is not surprising to learn from Mr. Beckett that he has notes on more than twenty paintings in private collections copied from the print. Some of these copies were made by such capable artists that it is difficult to distinguish them from Hogarth's own work. Mr. Beckett, in his catalogue raisonne, Hogarth (London, 1949), states that in Christie's sale catalogue of 12 May, 1838, strong claims were made for another painting of the Conversation from Lord Northwick's collection. From the sale catalogue it appeared to Mr. Beckett that this version was also in reverse to the print. However, the Beaverbrook painting appears to be the only version that is signed by Hogarth.

"The inscription on the print indicates that it was done from a painting and the painting seems to have been in Hogarth's possession at the time the print was done and for many years afterwards as shown by its inclusion in another Hogarth engraving, The Battle of the Pictures, issued as a ticket of admission to his public sale in 1744/5. These circumstances, including the fact that the Beaverbrook picture appears to be the only painting of the subject signed by Hogarth, seem to have satisfied Mr. Beckett that the Beaverbrook painting is the original of the print.

"Most interesting of Mr. Beckett's comments in Art and America is that which expresses doubt whether the divine in the picture was meant for Dr. Johnson's cousin, Parson Ford, or for any other specific individual. The identification of Parson Ford seems to have been popularly established in John Nichols's Biographical Anecdotes of Hogarth (1781), in which Nichols expresses his confidence that Parson Ford was intended, but in The Genuine Works of Hogarth (1808-1817) Nichols withdraws this idea and asserts that instead of Parson Ford the figure represents 'Orator' Henley. Mr. Beckett gives further support to his doubt about any identification by pointing out that Hogarth's satire, except in some of his early prints, was concerned with the general and not with particular persons." Similarly, your editor might add, Pope's "characters" are concerned with general satire, but people kept seeing real persons. And Johnson evidently thought the parson resembled his cousin.